and producer at the Ducal Court; and the poet Manfred! entrusted him with the production of at least one of his plays. But above all he is remembered as author of a volume, *Dialogues on the Dramatic Art,* composed in 1556 —the first work of that nature ever written in a European tongue. It is a body of sane theory and pioneer understanding of stage practice, in some respects in advance of its age. The work was not published in full until recent years. Nevertheless, the author had many opportunities of putting his theories in practice, and some at least thus became commonplaces of the Italian, and ultimately the European, theatre.[1]

Considering this long tradition of Jewish association with the Theatre, it is not surprising that Jewish writers of to-day have furnished so high a proportion of dramatists. Jews have written for the stage in England ever since the days of Moses Mendes *(supra,* p. 101), whose *Double Disappointment* was produced at Drury Lane in 1746. More recently, in the English-speaking countries, we have had *(supra,* pp. 103-104) Pinero, Sutro, Zangwill, Merrick, Benn Levy, Belasco, and among the disturbing figures of the younger generation in America, Elmer Rice, George Kaufman, and Lilian Hellman; in JFrance, Bernstein, d'Ennery, Porto-Riche, and the two Bernards, father and son; in Denmark, Henrik Hertz; in Sweden, Josephson; in Holland, Heijermans; in Italy, Sabbatino Lopez; in Hungary, Franz Molnar, Melchior Lengyel; in Germany, Schnitzler, Fulda,

Hoffmannsthal, Beer-Hoffman; in Russia, Semjon Juschkewitch and Ossip Dymow . . . their name is legion. In our own day, the Palestine Arts Theatre, *Habimdh,* has elevated the drama into a spiritual experience. And it is

[x]It is noteworthy that the greatest authority on the history of the mediaeval stage, Gustave Cohen, of Paris, is a Jew, as was also Alessandro d'Ancona, the great historian of the Italian theatre.